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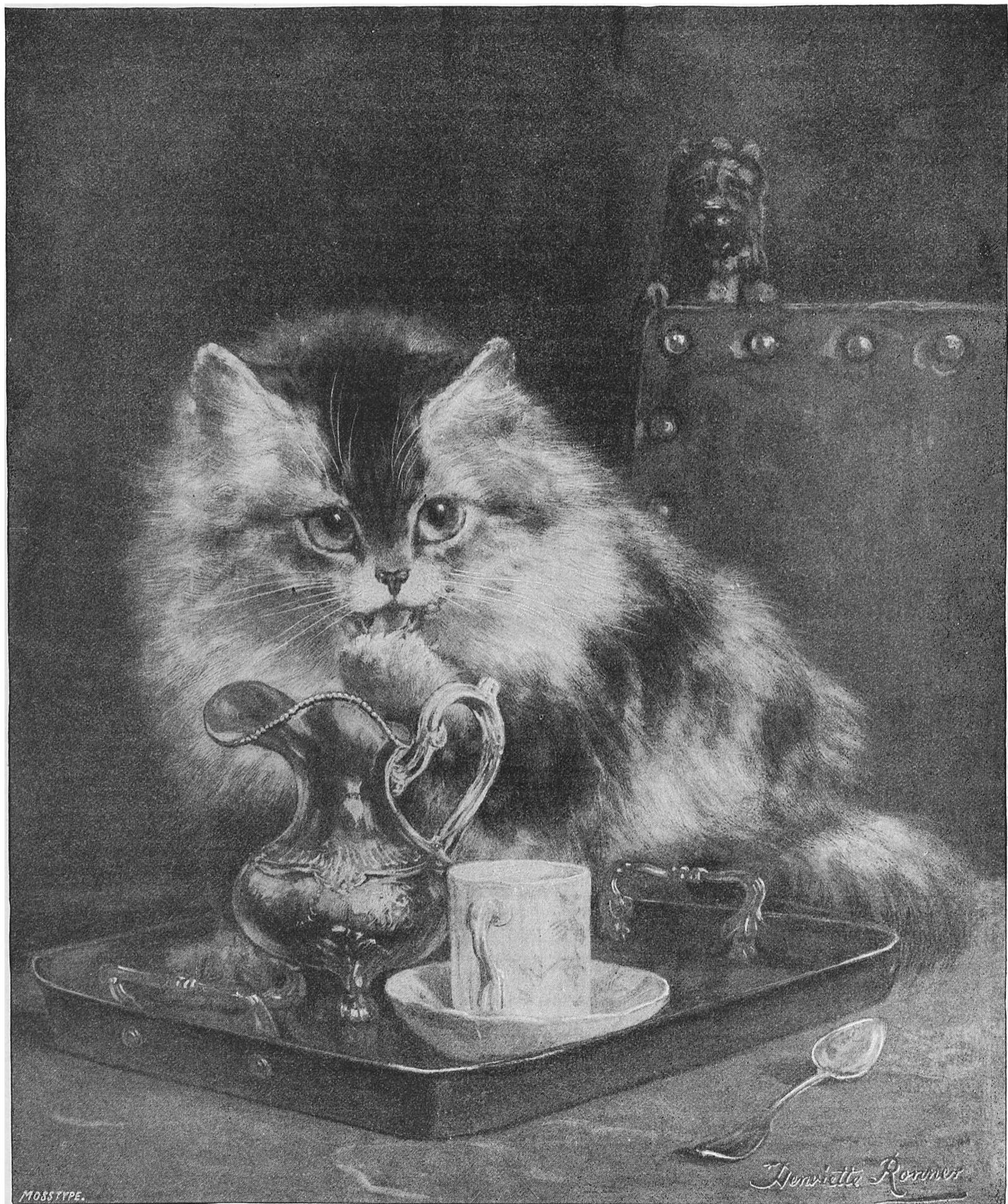
THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 20.—No. 6.

NEW YORK, MAY, 1889.

{ WITH INDEX AND 10-PAGE SUPPLEMENT,
INCLUDING 2 COLORED PLATES.



"THE LITTLE GOURMET." AFTER THE PAINTING BY HENRIETTE RONNER,
IN THE AMERICAN ART GALLERIES, NEW YORK.

to tell a good Japanese print from an original drawing. Some of the most beautiful of the colored pictures were of quite recent execution. A girl carrying a love letter in an April shower, reading the superscription while she opens her umbrella, by Toyokuni, was dated 1800; a group of mother and children playing with masks, by Utamaro, 1790; a nightmare picture of ghosts, masks, skulls, etc., by Sadehiko, 1840; and there was a view in colors by Tankei, of last year's great eruption of Mount Bantai.

Treatment of Designs.

THE TULIP STUDY (COL'D SUPPLEMENT NO. 1.)

THE following directions are given principally for copying this very decorative design on canvas, although it may be used advantageously in various other ways, such as for tapestry painting, "dye" painting, or on ground glass for a window-screen.

When canvas is used, it should always be stretched before it is painted on. It is poor economy to paint on an-unstretched canvas, for the work will not be as good, although the actual expense may be less. *Real* artists never stint themselves in their materials, but buy the very best of everything.

After carefully sketching in the general outlines of the flowers and leaves in their relative positions, begin by painting the background. For this use white, yellow ochre, light red, raw umber and a little ivory black. Try to imitate the touches of the brush as rendered by the artist, as these give a broad effect to the work.

To paint the deep red tulips use madder lake, light red, white, yellow ochre and a little ivory black for the first painting. With these colors use poppy oil as a medium, mixed with a very little Siccatif de Courtray. Put the details in later, adding raw umber in the deeper shadows and vermillion in the lights. The same colors are used for the red parts of the red and yellow tulips; the yellow shades, however, are painted with light cadmium, white, a little raw umber and a very little ivory black. The charming opaque leaves in the lower flower should have a little cobalt or permanent blue carefully added.

It is well to leave the highest lights till the last, and then put them in, when fine touches are required, with a small, flat pointed sable brush.

Paint the green leaves with Antwerp blue, white, cadmium, light red and raw umber, adding in the shadows ivory black, with madder lake.

In the lightest touches of both stems and leaves use only light cadmium, white, a little ivory black and a touch of vermillion; no blue!

The medium to be employed is poppy oil mixed with Siccatif de Courtray in the proportion of one drop to five of oil.

Use flat bristle brushes of graduated sizes; one inch wide the largest, for backgrounds, down to one eighth of an inch for smaller planes. For the fine details of stems, outlines, etc., in finishing, the flat pointed sables (those of French make seem to wear the best) are necessary.

If the picture is to be varnished, the best for the purpose is "Soehnée Frères' French Retouching Varnish." This dries immediately and must be put on with care.

CHINA DECORATION.—COLORED SUPPLEMENT NO. 2.

BEGIN by copying carefully the figures with a hard lead-pencil on fine white china. The general tone of the ground should be put in first; for this use a very thin wash of apple green, or any other of the light greens which will give the proper tone. The leaves are painted with the same color, but of a darker tone, and are shaded and outlined with sepia. The gilding may be replaced by sepia if preferred, although the effect with the gold will be far more effective. The gold tracery should be very carefully put on; use for this a very small pointed brush. Some persons prefer to have the gilding done by the professional workers who attend to firing the china.

THE IRIS PANEL.

THIS design would be very effective painted in water-colors on pongee of the ordinary écrit tint for a screen. The upper and lower irises, also the bud on the right-hand side, are purple, painted in washes of pale blue, violet and purple, with touches of pink in the upper petals of the top one. The one nearest the centre is white shaded in different tones of grays, principally bluish. The remaining one and the other two buds are yellow. In painting the latter, white should be used first, and when that is thoroughly dry, washes of pale gamboge in the lighter, and Indian yellow in deeper parts put over it, with raw Sienna and a little greenish gray in the shadows. Yellow ochre and burnt Sienna, with a touch of blue for the lights, should be used for the calyxes. A variety of greens may be used in the leaves, but the majority of them should be blue and gray greens. A few of those farther back may be yellow and brown. The jar is of Indian red shaded with deeper tones of the same.

WE have received from Messrs. J. Marsching & Co. samples of Keim's Artist's Extra Fine Oil Colors, which we find on examination to be very rich in pigment, pure in tone and uncommonly well ground. These colors have been adopted as "normal" by the German Society for the Advancement of Rational Painting of Munich. Their manufacture is constantly supervised by the society, and they are guaranteed as durable and free from adulteration. Another good point in their preparation is that the dearer colors, such as cobalt, cadmium and madder lake, are put up in larger tubes than usual, not only giving the purchaser more for his money, but preventing waste.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

A COLOR SCHEME FOR A TEXAS HOUSE.

SIR: We are so isolated in this place that it is impossible to procure skilled labor; but I have thought out a simple plan of decoration for four rooms which I wish to submit to you for correction or approval. As is customary in this climate, the walls and ceiling are ceiled, and it is very difficult to know how to relieve their "woodiness." The parlor and adjoining bedroom are 14 feet square, ceilings, 10 feet. I thought of having the walls of each painted a light buff brown, with ceiling of a lighter tone; predominating color of frieze in parlor red, in bedroom peacock blue or olive green. Two small rooms—library and dining-room—are 12x14 feet. The latter opens into a parlor and north gallery. It is rather dark, there being but one window, which opens upon a deep vine-covered south gallery. For this I thought of ivory or cream white, with a pretty bright frieze. The dining-room has east and south windows, the latter protected by the gallery. For the sake of coolness, I thought of having the walls of this sage green, ceiling soft light gray and frieze either red or pink. If the latter, I would paint clover in the two small panels below—glass in door. On the four panels of another door I thought of painting snow-balls. Would it do to have all the other wood-work, doors and casings painted ivory white, or what would you suggest for the different rooms? I have not determined about the friezes. I would paint them myself if the walls were more worthy.

Would the ordinary wall-paper frieze be inappropriate? Where can I send for samples? Where can I get a good common burlap for portière? Can you tell me what colors will produce the buff brown, or brown buff rather, also sage green.

MRS. L. M., San Diego, Tex.

Have the parlor walls a warm gold-color, the ceiling old ivory; no frieze—some hanging ornamentation might be painted in place of such in festoons of flowers. The bedroom off the parlor would look well in robin's-egg blue—walls and ceiling alike. Over ceiling and walls paint ordinary field daisy scattered sparsely. The dining-room in sage green would look well, the ceiling a few shades lighter than the walls. A frieze of painted grape vine would suit here. The library may have maize walls and pale tea-green ceiling. The friezes in all the rooms should be made by painted ornamentation; the rooms are too low for separate color. Paint the wood-work in the bedroom ivory white, elsewhere warm snuff-color.

We cannot advise you about the burlap. Try the nearest large dry-goods house.

Brown buff can be made by mixing yellow ochre and burnt umber; sage green, by mixing yellow ochre and Antwerp blue.

STUDIO FOR A GIRLS' SCHOOL.

SIR: Kindly give me some suggestions in regard to a studio (for fifteen to twenty pupils) for a girls' school in this place. It is proposed to have a building two stories high, 18 by 30 feet. The studio is to be on the second floor, with four windows on the north and south sides. Those on the south are to be finished with closed shutters. It is thought best not to have a skylight. Please say what you think of the plan, and give some suggestions in regard to the finishing of the interior, such as tinting the walls. A. S. P., St. Agatha, Springfield, Ill.

It would be a preferable plan to omit the south windows, making one or two large dormers on the north side. These could be supplementary to the windows now proposed, or could be in connection with them, but they should run well up into the roof. Wall tinting should be a deep Vandyck red or a warm brown olive; either would serve to display casts or plates. A broad dado shelf, placed at about six feet from the floor, will be found useful for casts and other studios.

HINTS ABOUT REFURNISHING.

SIR: I see many others come to you in deep distress—may I? I want to renovate the walls and wood-work of our house and buy new carpets throughout; but I cannot decide upon color. The house is modern "Queen Anne;" it cost \$8000. The height of the rooms is 12 feet. The walls are white. In the rooms below there is a gilt picture rail; in those above, one of black walnut. The wood-work is pine painted various colors. The hall is 12 feet square. There is a black-walnut staircase. In the front parlor there is a mantel of cherry wood; folding doors connect with a back parlor, which is rather dark on account of adjacent houses. Here there is a black-walnut mantel, with a window on each side of it. In the dining-room, which has an oak mantel, there is one large double window. The bedchambers have mantels of light-colored woods.

Please tell me the appropriate colors for the walls in kalsomine, and also, if we decide to fresco the walls, what the scheme of color should be, with the wood-work, carpets and window drapery to harmonize? I do not care to have paper, but could it be used with kalsomine for the "cornice" of the room and for a dado?

In which rooms are hard-wood borders and hard-wood floors desirable?

MARION, Denver, Col.

A wall-paper frieze can be used with walls and ceilings in dis temper color. For the parlor, have the walls dull yellow and the ceiling a lighter tint of the same. Let the frieze be a bold patterned wall-paper, in which yellow predominates; the curtains light "old-gold" velours, or satin without any figure; the carpet, a mixed Persian pattern, with more or less dull old gold. For the

back parlor employ similar treatment, excepting as to the curtains, which can be some figured material, with "old-gold" shades predominating. Let the dining-room have the walls of rich warm terra-cotta, the ceiling a lighter tint of the same, and the frieze wall-paper of large flowing pattern deeper in tone than the walls. The curtains may be of deep wine-colored material, with pattern small and indistinct; the carpet, small patterned, with deep red predominating. The hall should be shrimp pink, the walls and ceiling of the same tint, and a small stenciled pattern in harmonizing colors might cover the frieze. For the bedrooms, follow the same general directions, making one pale blue, another pale pink, and so on, using carpets to match and chintz draperies.

IDEAS FOR AN "ART LEVEE."

SIR: It is customary here to have an "Art Levee" at the end of the session, at which the work of each pupil can be seen. I would be glad if you would kindly suggest any way or anything by which the evening might be made more interesting.

J. W. D., C. F. Institute, Gordonsville, Va.

A lecture on some subject interesting to art students would be desirable. If the lecturer cannot be procured, recitations might be acceptable, also selections from the best art literature. If you want a little informal amusement, let each student go in turn to a blackboard, blindfolded, and draw "an ideal head," a profile view; it is best to begin with the hair at the back of the neck and go around without taking the chalk off until it finishes at the neck in front. Upon reaching the starting-point of the nose, it is well to place a finger there as a guide in locating the eye—this is for the sake of expression.

SUMMER SKETCHING CLASSES.

THE following communication is one of many similar ones usually received by us at this time of the year: "Will you please give us names and addresses of any artists who take summer classes for out-of-door work. Is Swain Gifford, either of the Hart brothers, or Mr. Sartain to have classes the coming summer, and if so where? This information would be of great value to many of your readers."

DOROTHEA G., Monnett Hall, O. W. College, Delaware, O.

We know nothing of the plans of the gentlemen named in this regard. Later in the season, perhaps, one or more of them may advertise their intentions about taking pupils. It is entirely a business matter in which we cannot take the initiative.

CONCERNING CERTAIN MATERIALS.

SIR: What reds do you consider the safest and best? I find the madders so transparent that it is almost impossible to work them unless a more opaque color be worked with them. This is the point. I do not know what colors to mix with them in order to keep the madder color, or shade. I have tried light red and burnt Sienna, but both prove unsatisfactory, as they change the madder to too much their own colors. I like the color of carmine paste, but do not like to use it, as it dries so shiny.

C. W. L., Montpelier, Vt.

For brilliant red rose tints in oils, the madders and carmines are considered "the safest and best." Geranium lake of the finest quality may be mixed with them. It is somewhat opaque, works well, and produces brilliant effects. When colors are too oily, they may be laid on blotting-paper first, that the oil may be absorbed before they are transferred to the palette.

F. H. B., E. Somerville, Mass.—(1) Your questions pertain rather to science than to art. It is only those engaged in manufacturing colors who can explain the means employed in producing them. Many of these men fail to bring all their colors up to the best standards, though they devote their lives to the work. If your object is to paint, we would not advise you to spend time in trying to grind colors. We may say though that permanent blue is not "a natural and primitive color, like Prussian blue." (2) As to the oils you name, if they are perfectly limpid they will answer all practical purposes; and there is no reason why adulteration should be apprehended. (3) What is called pumiced paper, which is the best of the pastel papers, is coated with fine sand, sawdust, cork or pounce. Do not waste your time in trying to make it.

CHINA PAINTING QUERIES.

"SUBSCRIBER," Romney, W. Va.—The glazed "Ivory ware" can be used for Royal Worcester decoration; but china is best for all kinds of decoration in mineral colors. It is the peculiar action of the colors upon the glazed surface that produces the velvety effect of this especial kind of decoration.

MRS. G. V., Wheeling, W. Va.—Vellum No. 1 can be used for tinting plates, but will not be serviceable for domestic china to be used upon the table. (2) Acid would probably discolor it. Any color composed of yellow can be painted over it without previous firing.

B. L. M., Colorado Springs, Col.—(1) The matt gold without burnishing will produce the dull effect of which you speak. (2) All colors should be fired before applying gold over them. The gold will not affect the color painted over it before firing; but the color will affect the gold, producing a dull appearance, and it is therefore simply wasted; it would, moreover, require touching up and refiring. (3) Mix turpentine only with the matt gold; with the liquid gold only the essence prepared for it. (4) The paste for raised gold comes in powder in bottles; it costs twenty-five cents. You can buy it at the Osgood Art School, 853 Broadway, N. Y. (5) The raised paste is only used for the outlines of flowers or designs, or the high light on the same. These can be tinted with Lacroix colors if desired, but they are generally covered with gold. (6) Black tiles can be used with designs laid in with gold, liquid bright or burnish gold, and with raised paste covered with gold, but not with ordinary china colors.

Supplement to The Art Amateur.

Vol. 20. No. 6. May, 1889.



PLATE 748.—BORDERS FOR CERAMIC AND OTHER DECORATION.

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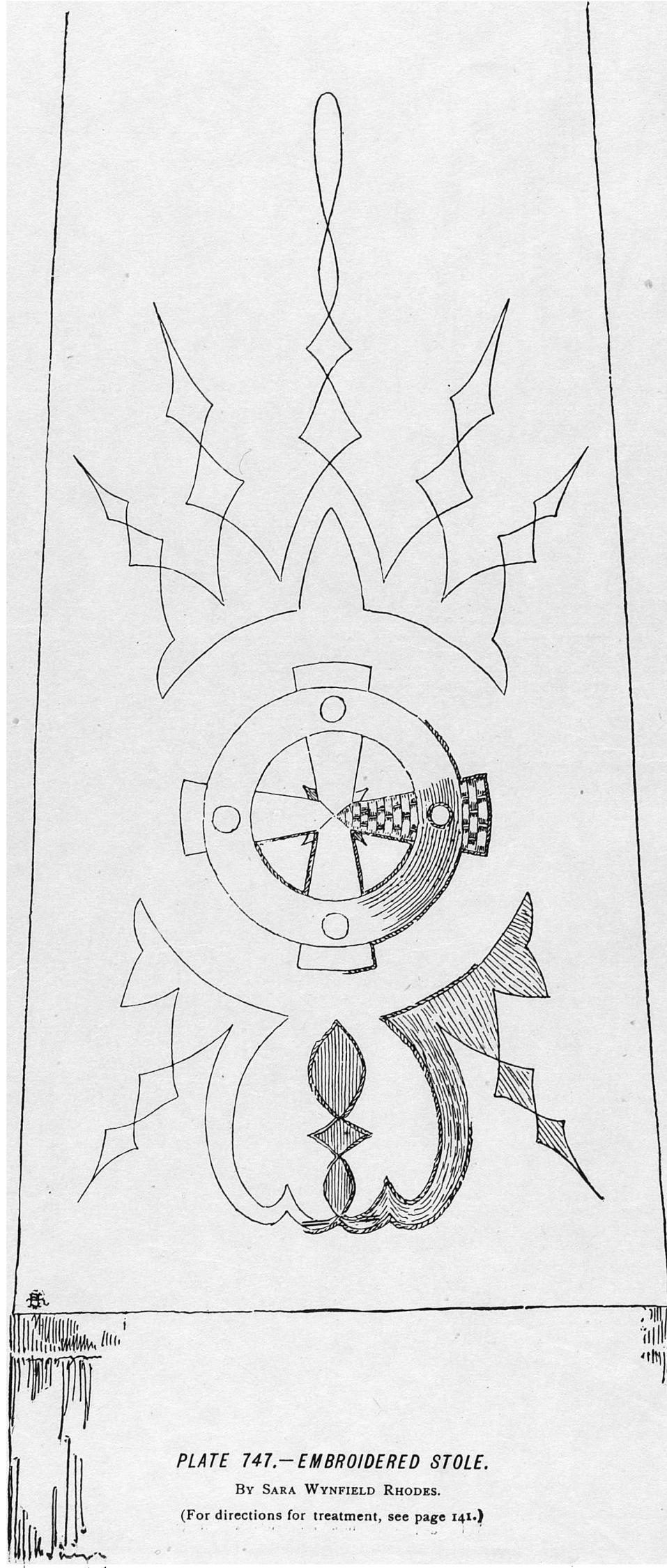


PLATE 747.—EMBROIDERED STOLE.

BY SARA WYNFIELD RHODES.

(For directions for treatment, see page 141.)

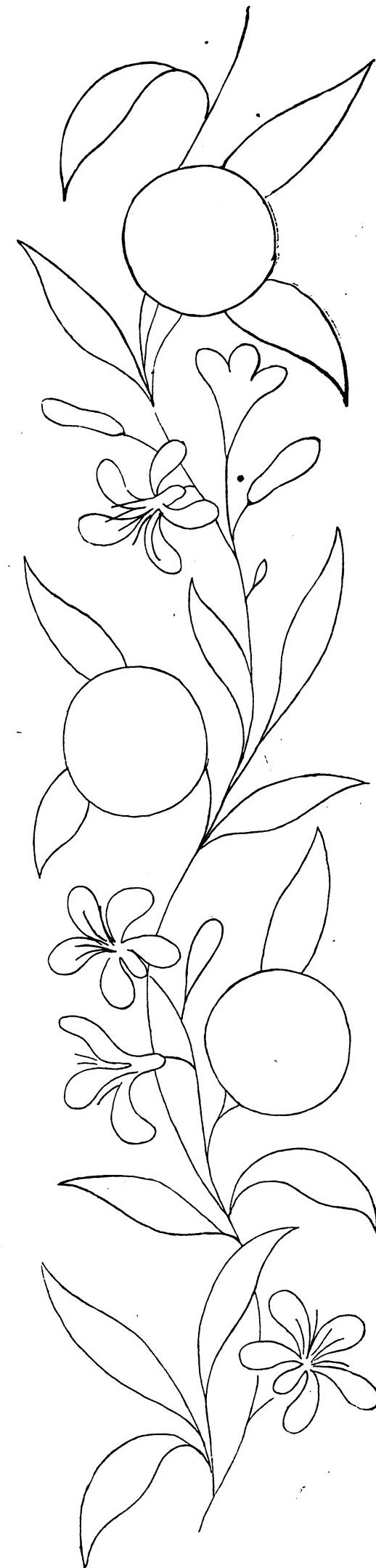


PLATE 747a.—EMBROIDERY BORDER.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK,

Supplement to The Art Amateur.

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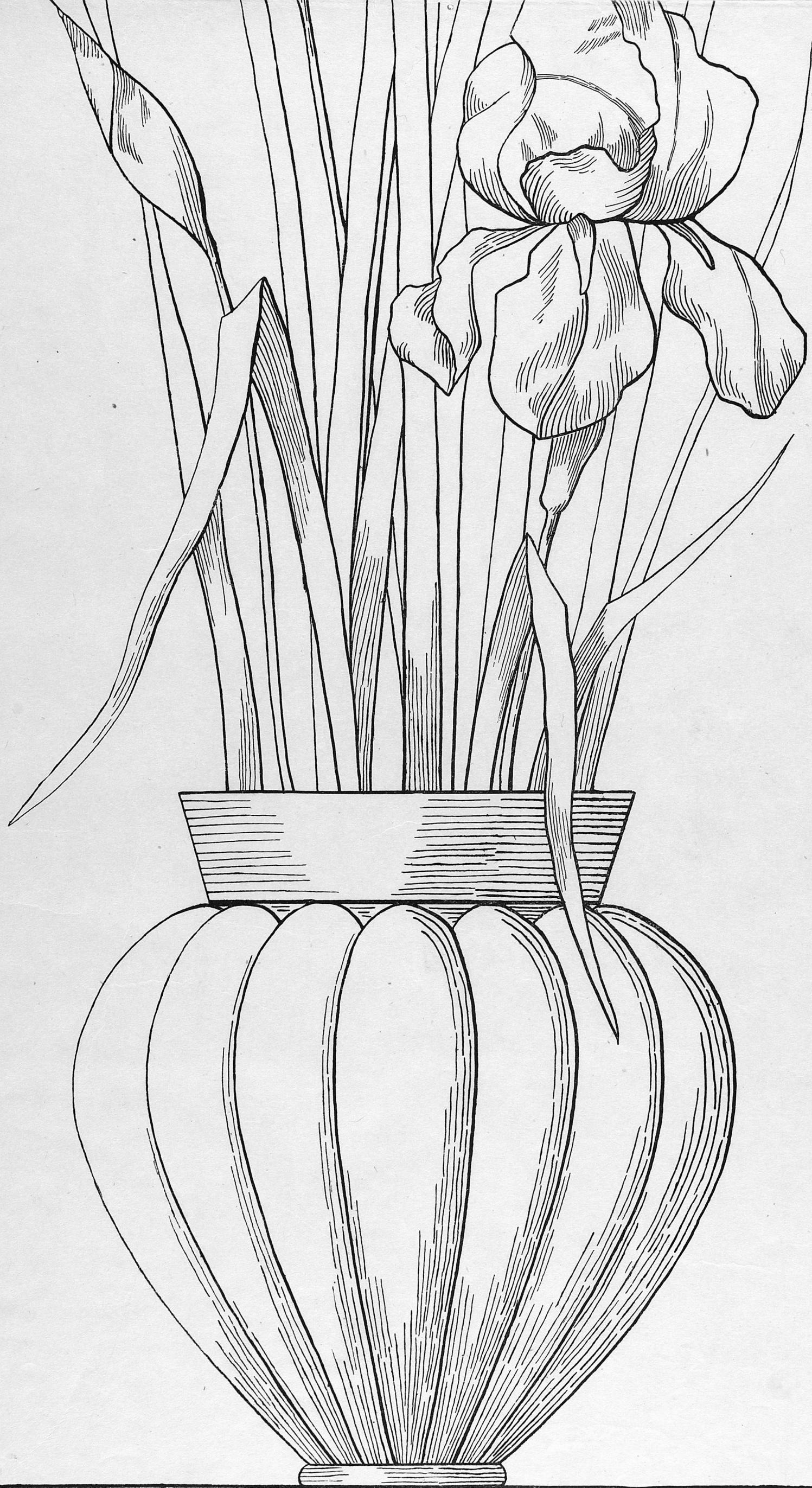


PLATE 748.—IRIS.—DESIGN FOR A PANEL.

(For treatment, see page 143.)

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PLATE 742.—CHINA DÉCORATION.—OLD ROUEN "ARIA" PLATE.

(For directions for treatment, with six modern musical centres, from "Pinafore" and "The Mikado," see page 134.)

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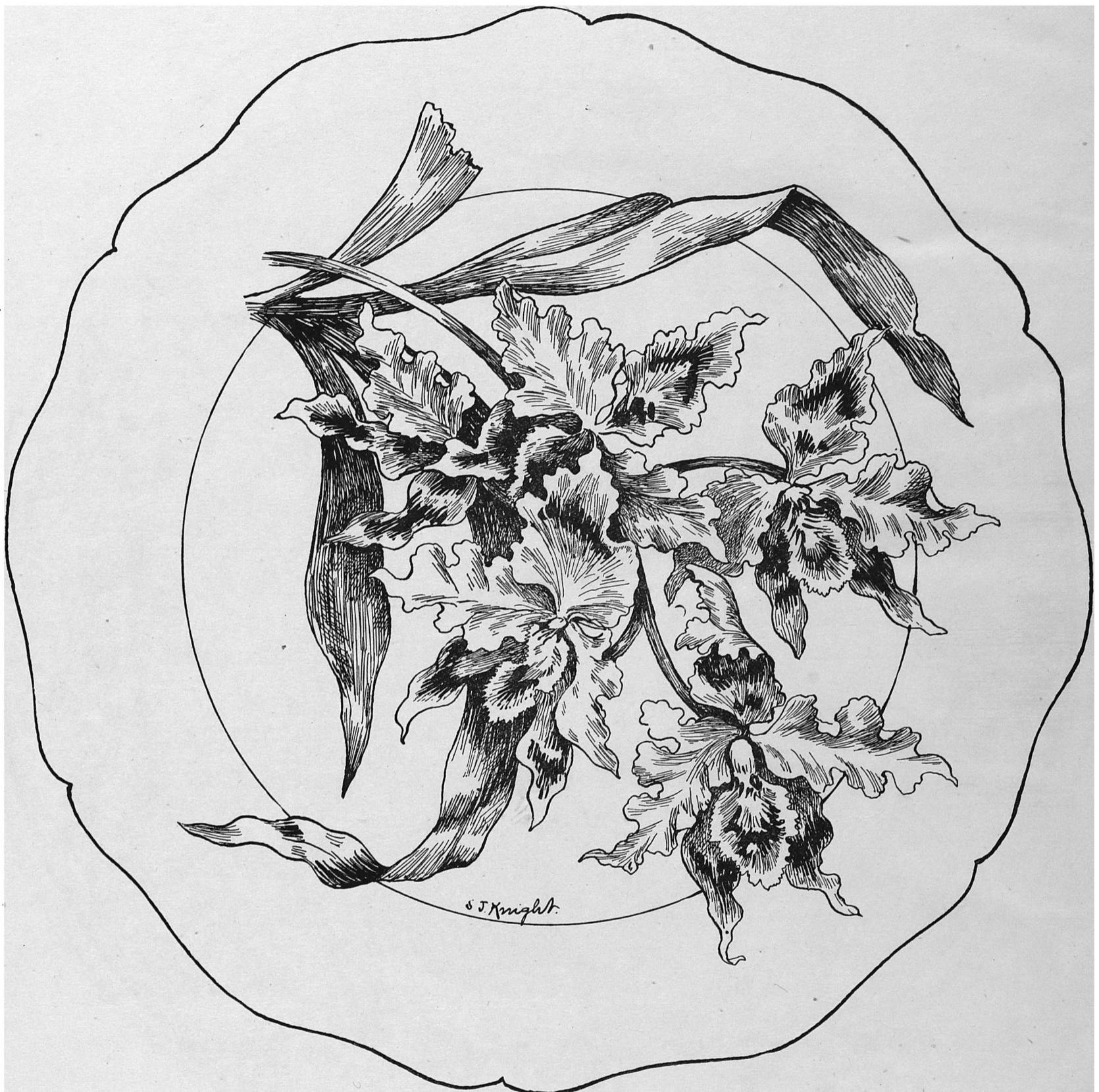


PLATE 743.—CHINA DECORATION FOR A PLATE. *Orchids.*
THE SEVENTH OF A SERIES OF TWELVE.
(For directions for treatment, see page 134.)

BY S. J. KNIGHT.

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PLATE 744.—CHINA DECORATION FOR A CAKE PLATE. (*Painted Trillium.*)

By "KAPPA."

(For directions for treatment, see page 132.)

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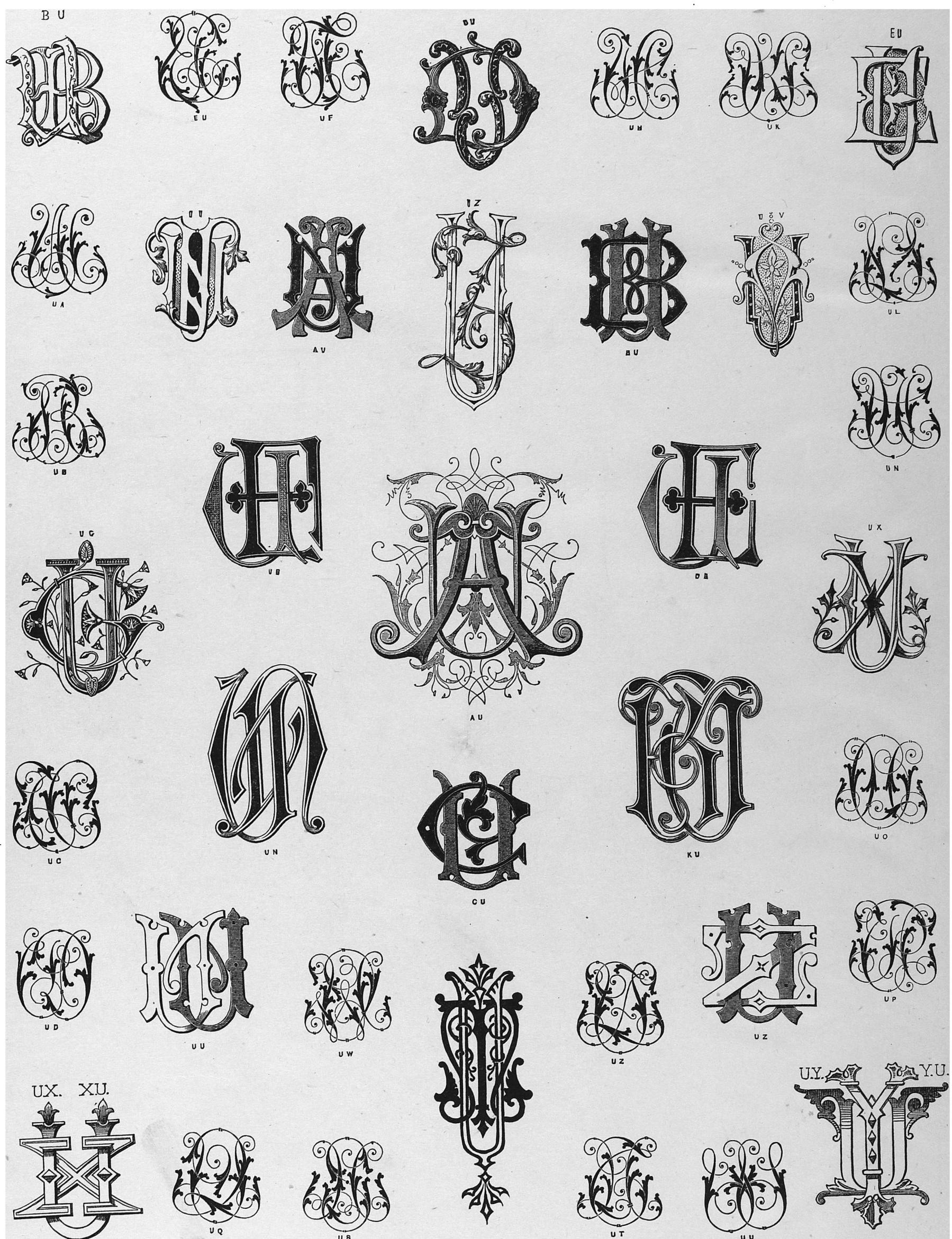


PLATE 745.—MONOGRAMS. First Page of "U."